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ԱՄՓՈՓԱԳՐԵՐ
SUMMARIES
РЕЗЮМЕ

THE ORIENT IN ARMENIAN FOLKTALES

Tamar Hayrapetyan

The geographical location of Historical Armenia greatly contributed to the discovery of Oriental culture and lifestyle. One of the main routes of the Great Silk Road ran through Armenia. Many Armenian cities (Artashat, Dvin, Ani, Artsni, Kars and others) were located along the Silk Road and so were directly involved in trade and business contacts. By the Silk Road Armenia had trade business with the ports of the Black and the Mediterranean Seas as well as with Persia, Mesopotamia, Egypt, India and China. Armenian folklore and manuscript sources provide diverse records on trade relations with Oriental countries. The folktales have preserved unique details of caravan and sea trade, barter exchange and money circulation. The heroes of Armenian folktales seek their fortune in Isfahan, Aleppo, Tehran, and Baghdad and even in the City of Brass. Due to the mentioned sources we can state that since earliest times Armenians have had favourable relations with Oriental peoples and built economic, commercial and cultural relations with them.

ORIENTAL HISTORICAL PERSONAGES IN THE FOLKLORE OF TAVUSH

Esther Khemchyan

The article deals with Oriental personages with specific historical background found in the folk tales of Tavush (a province in the North of Armenia). King Solomon, Alexander the Great, Dananda Bahlul, Khikar the Wise, Tamerlan, Shah Abas, Nadir Shah are among them. For centuries Armenians have been in close contact with their Eastern neighbours. The constant economic, political and cultural relations have visibly influenced Armenian folklore, folk tales in particular. The rich and multilayered folklore of Oriental peoples have penetrated into Armenian lore and have been accepted by the local storytellers. Through time the foreign cultural elements received new qualities, new colours. They either blended with the native folk genres acquiring 'Armenian' status or continued an independent life as exotic features. In both cases they enriched the native oral traditions. The folkloristic studies of Tavush folklore show that the mentioned characters have a rather stable nature in that they keep appearing in specific motifs and plots.

EAST AND WEST IN RUSSIAN FAIRY TALE FANTASY

(on the material of Mikhail Uspenky's *The Adventures of Zhikhar*)

Nelli Khachaturyan

The article focuses on Mikhail Uspensky's trilogy *The Adventures of Zhikhar*. Oriental, Western and Russian folklore elements and motifs are skillfully interwoven in this literary work which can be seen as a postmodern narrative in terms of poetics and a Slavic fairytale in terms of its contents. *The Adventures of Zhikhar* became the basis of a new and very popular trend in Russian fantasy literature. The Eurasian nature of Russia reveals in the very choice of the main characters: the sworn brothers of the Russian Bogatyr, an Anglo-Saxon, an inhabitant of steppe regions and a Chinese, make constant shifts from one culture code to another. The culture shifts the reader experiences are even more frequent. In the story about Don Juan and Lenin Mausoleum we come across a wonderfully humorous blend of the seducer of the Western lore, the motif of the Sleeping Beauty (with some allusions to Pushkin's tales), Russian-Soviet characters (Baba Yaga, leshiy) and Mausoleum hypothetically located in the Magic Land of Misr i.e. Egypt, the home of pyramids. Thus, folklore undergoes constant transformations and continues its mission of fostering literature.

‘TUTI-NAMA’ IN SEARCH OF TRUTH

Armanush Kozmoyan

Tuti-nama or *Tales of a Parrot* is a series of tales written in the technique of frame narrative and ascribed to the 14th century Persian prose writer Ziya'al-Din Nakhshabi. The book is a remarkable monument of India’s Persian language literature. It has shaped where Indian and Iranian ethnocultural worlds met, in the result of the refinement of Persian and Arab oral and written traditions. *Tutinama* reflects a whole system of aesthetic, moral, psychological, legal and religious values and ideals found in major institutions of Medieval Oriental State. The tales are accompanied by hundreds of verse episodes as was the artistic demand of the time. It can be concluded that in *Tuti-nama* the fairy tale of folklore origin is overcoming the dominance of the accepted traditional modes in Persian literature and passing onto more refined generic forms .

WILHELM HAUFF’S ORIENTAL CYCLES OF

Elena Karabegova

Wilhelm Hauff’s *Oriental Cycles – The Caravan* and *The Sheik of Alexandria and his Slaves* make an important part of his fairy tale heritage. The perception of Oriental culture was rather slow in Germany and owed much to the appearance of Oriental themes in French Enlightenment Literature as well as J.G. Herder’s works. Hauff’s Oriental tales were composed in the second half of the 19th c. when Hoffman’s literary career was already declining, the three volumes of the Grimms’ *Kinder- und Haus Märchen* were published and Brentano’s fairy tales were being created. The stories in these collections interweave the poetic qualities of the German romantic fairy tale with oriental elements. On the one hand Hauff’s *Oriental cycles* are rich in Eastern flavour, on the other hand the characters are endowed with marked romantic features.

THE DERVISH IN ARMENIAN FOLK TALES

Eva Zaqaryan

The dervish is one of the most unique Oriental personages in Armenian fairy tales. In most cases he is a mendicant, homeless character, a skillful craftsman and a musician, a fortuneteller and an all-knowing sage often skilled in the magic arts. The fairy tale dervish is an ambiguous figure: he can be wicked and helpful; having no distinct status in the society, he is at the same time connected with all its layers as is equally welcome into huts and courts. Curing barrenness and sterility is his

best-known healing function. Undoubtedly the semantics of apple is multilayered in fairy tales. The dervish's apple is an explicit sexual metaphor and it is clear why he almost always claims right over the child conceived from the magic apple.

THE EXPRESSIVENESS OF SPEECH IN THE FAIRY TALE GENRE

Svetlana Vardanian

The expressiveness of speech is distinguished by a rich variety of intonational, rhytmical, prosodic, paralinguistic and kinesic means which are of great importance for the narrator's art in the fairy tale genre. The study of this genre through prism of different trends of modern phonology will contribute to raise the narrator's art to a higher level of scientific precision. Hence, the present article aims at investigating the fairy tale on the segmental, suprasegmental and suprasyntactic levels. The article mainly dwells upon the peculiarities of intonation, rhythm and timbre II of this genre.

1. the intonation of the fairy tale is characterized by simple tones; complex tones are seldom used.

2. the rhythm of the fairy tale is that of prose with its typical rhythmical patterns. The fairy tale is defined by its properly balanced variety of rhythm which endows the narration with some dynamism.

3. the fairy tale is distinguished by the narrative timbre II interpolated by dialogues. The parameters of this timbre are: falling tones of narrative sentences, logical pauses, slowed down tempo and a smooth flow of prolonged vowels.

THE SATIRICAL FIGURE HODJA NASREDDIN IN ARMENIAN RECORDS

Armen Sargsyan

During 170 years a large corpus of jokes and humorous stories about Hodja Nasreddin have been collected in historical Armenia and regions inhabited by Armenians. Many of these anecdotes have been published in various collections; others appeared in volumes entirely related to Nasreddin. A considerable part of the texts is kept in Armenian archives. The material now available shows Nasreddin was so admired and popular among Armenians that folk stories about him were often believed to have originated in Armenian locations. In some cases jokes actually told by local satirical figures were ascribed to him.

CHINA AS A FABULOUS LAND IN ARMENIAN FAIRY TALES

Nvard Vardanyan

In Armenian fairy tales China and its fairy tale toponym *Chinumachin* often appear to symbolize a thrilling, far away land, full of wonders. In such fairy tales the gold-haired ‘Chinese’ princess is inevitably the Beauty of the World. It is for her sake that the hero struggles with the dragon and the king of China. The China motifs are frequently met in the first branch of *Daredevils of Sassoun*, the Armenian national epic too. Such affinities support our suggestion that in Armenian worldview China is a symbol of a fabulous world, the Eastern dwelling of the Radiant Beauty. *King Sinam’s Land* and *the Sinam Bird* are expressions the etymology of which point at the Land of the Chinese King and the Chinese Bird. In a series of Armenian realistic folk tales China is presented as the Ideal Land of justice and honesty.

INTERPRETING IMAGES OF ANCIENT ORIENTAL TALES AND LEGENDS IN EUROPEAN AND ARMENIAN MUSIC THEATRE

Natalie Harutyunyan

The European vision of the Oriental lands as a fabulous Otherworld emerged very early supported by major differences in cultural development and mutual lack of information. Armenia had started political and economic contacts with the Ancient East earlier than the West. Armenians were well aware of the Oriental languages and culture and often served as a cultural bridge between East and West. The Oriental theme in the European musical theatre was presented in different ways. In the European music tradition the image of Semiramis was based on Greek sources (since the Assyrian and Iranian sources were lost). The Armenian version of the legend narrated by Khorenatsi (5^{th} c.) presents a strong male character, the Armenian king Ara. Owing to this interpretation Armenians see Shamiram (Semiramis) not only as a warrior princess but also as a passionately amorous woman, adding certain lyricism to the character and revealing a bigger dramatic potential. This was reached in G. Eghiazarian’s ballet *Ara The Beautiful and Shamiram*. The Armenian version of the legend and its allegorical interpretation in the ballet display an important aspect of the relations between Armenia and the East – the permanent danger of Eastern expansion and the necessity for Armenians to fight against it to save their freedom, language and culture.

SYNTHESIS OF EASTERN AND WESTERN MYTHOLOGY MOTIFS IN MOWGLY'S CHARACTER IN KIPLING'S 'JUNGLE BOOKS'

Budoyan Diana

Rudyard Kipling is one of those authors who have synthesized motifs of Eastern and Western mythology in their works. His books are intertwined with traditions of eastern and western cultures and religions: Hinduism, Buddhism and Christianity. East and West are strongly opposed to each other, and yet there is a kind of assimilation and synthesis. The latter is interestingly reflected in Mowgli's tales. Overcoming obstacles Mowgli turns into a strong and fair youth – an ideal model for imitation. The evolution of this character is traced in his adventures. Mowgli becomes a universal personage, combining features of East and West, nature and civilization, he is neither a wolf, nor a man, he is a man-wolf. The experience of the two different worlds - nature and civilization – defines the loneliness of Mowgli. He is a kind of exile, driven out of the jungle and banished from the village. And only in *In the Forest Reserve* (a story not included in *The Jungle Books)* Kipling gave a solution to this problem. In the *Jungle Books* the animalistic characters represent human society.

SHAKESPEARE'S 'OTHELLO' AND TALES OF THE BLUE BEARD CYCLE: ASPECTS OF INTERTEXTUALITY

Tatevik Hovhannisyan

The present article is an intertextual interpretation of Shakespeare's 'Othello'. The analysis of the material shows that Shakespeare's tragedy has obvious affinities with the tales of the 'Bluebeard' cycle: Perrault's *Blue Beard*, the English *Mr. Fox* etc. A number of major similarities are manifested on the levels of motif, character and style. The study of the mentioned texts reveals correspondences otherwise unobserved. The key differences are conditioned by generic demands rather than plot development.

ՌՈՒՍԱԿԱՆ «ԵՐԿԱՐ» ՀԵՔԻԱԹՆԵՐԻ ՇՈՒՐՋ

Ջեք Հեյնի

Ներկա հոդվածն այսպես կոչված *երկար* հեքիաթների ուսումնասիրության մի փորձ է: Կարծում ենք, ռուսական հեքիաթի այս տեսակը գրառվել է բավականին քիչ թվով հեքիաթասացներից, թեև համանման հեքիաթներ, հնարավոր է, կգտնվեն այլ ասացողների հեքիաթացանկերում և Կարելիայի բանահյուսական արխիվներում: Երկար հեքիաթները, որպես կանոն, հրաշապատում տեսակի են: Ռուս գրող Միխաիլ Պրիշվինն առաջինն էր, ով հիշատակում է ռուսական երկար հեքիաթները: Կարելիայում Պրիշվինը հանդիպում է որսորդ Մանիլո Պետրովին, որն այսպիսի զրույցների վարպետ ասացող էր: Ձմռան գիշերներին նա պատմում էր այնքան, մինչև բոլորը քուն էին մտնում, իսկ համոզվելու համար պարբերաբար հարցնում էր՝ բոլորդ քնա±ծ եք քրիստոնյաներ: Նման հեքիաթների տպագիր տարբերակների երկարությունը կարող է հասնել տասներկուսից-տասնյոթ էջի:

ՀՈՂԵՐԻ ՁԵՌՔ ԲԵՐՄԱՆ ԴԻՊԱՇԱՐԸ ԻՌԼԱՆԴԱԿԱՆ ԵՎ ՌՈՒՍԱԿԱՆ ԱՎԱՆԴՈՒԹՅՈՒՆՆԵՐՈՒՄ

Մաքսիմ Ֆոմին

Բանագետներին քաջ հայտնի է, որ պատմականորեն միմյանց հետ առնչություն չունեցած ժողովուրդները կարող են ունենալ շատ նման պատմություններ: Նշված ընդհանրությունների համարժեք մեկնության համար անհրաժեշտ է ճիշտ ընկալել վերջիններիս բնույթը: Հոդվածում փորձ է արվում ապացուցել, որ տարբեր մշակույթներից սերված և առերևույթ միմյանց հակադրվող երեք տարաբնույթ սյուժեներ՝ Քոլումքիլի պատմությունը Իռլանդիայի Թորի կղզում, Բուդդայի Շրի Լանկայում և ռուսական գորտ-արքայադստեր հեքիաթը ծագում են նույն՝ թագավորության նախատիպ ներկայացնող հողերի ձեռք բերման համընդհանուր դիպաշարից: Երեք սյուժեներն էլ կարող են դիտվել որպես թագավորության փոխաբերական դրսևորում բանահյուսական ավանդությունների համատեքստում:

Քոլումքիլը հայտնվում է հեթանոսներով բնակեցված Թորի կղզում՝ մի քանի վանականների ուղեկցությամբ: Տեղացիներից սուրբը խնդրում է փոքրիկ հողակտոր, որ եկեղեցի կառուցի, սակայն մերժվում է: Ի վերջո խնդրում է իր թիկնոցի չափ հողակտոր. թիկնոցը, մեծանալով, ծածկում է ողջ կղզին: Շատ նման մի ավանդություն է մեզ հասել լանկյան դիցաբանությունից. Բուդդան, հայտնվելով Շրի Լանկա կղզում, բնակիչներին խնդրում է թույլ տան իր թիկնոցը փռել ու նստել վրան: Թիկնոցը մեծանալով ծածկում է ամբողջ Շրի Լանկան: Ռուսական հեքիաթում հողի ձեռք բերման ու թագավորության փոխաբերական դրսևորման համարժեքներից է գորտ արքայադստեր գործած գորգը, որի վրա ողջ թագավորությունն է՝ քաղաքներով, գետերով:

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